THE

COMMON SCHOOL JOURNAL.

VOL. VII. BOSTON, DECEMBER 15, 1845. No. 24.

Below are the Laws of the Commonwealth, in regard to Public Instruction, passed during the year 1845.

RESOLVES CONCERNING SCHOOL DISTRICT LIBRARIES. (CHAP. 113.)

Resolved, That the provisions of the resolve of March third, one thousand eight hundred and forty-two, be extended to the Latin School, English High School, and Grammar and Writing Schools of the city of Boston, in such manner as to give as many times fifteen dollars towards the purchase of a library, or libraries, for said schools, as the number sixty is contained, exclusive of fractions, in the number of children belonging to said schools, between the ages of seven and sixteen years, said number to be estimated by the mayor of said city; *provided*, the said mayor shall certify to the treasurer of the Commonwealth, that an equal sum of money has been raised and appropriated, subsequent to the first day of January, in the year one thousand eight hundred and forty-five, for the same purpose.

Resolved, That the provisions of the preceding resolve, and of the resolves to which it is in addition, be extended to the primary and intermediate schools of the city of Boston, in such manner as to give as many times fifteen dollars for the purchase of a library, or libraries, for said schools, as the number sixty is contained, exclusive of fractions, in the number of children belonging to said schools between the ages of four and seven years, said number to be estimated as in the preceding resolve is provided, when it shall be made to appear to the treasurer of the Commonwealth, by a certificate of the mayor of said city, that an equal sum has been raised and appropriated, subsequent to the first day of January, in the year one thousand eight hundred and forty-five, for the same purpose.

Resolved, That the apportionment, or distribution of the books, purchased as above provided for, shall be determined by the school committee of the city of Boston.

Resolved, That these resolves shall take effect from and after their passage. [*Approved by the Governor, March* 25, 1845.]

RESOLVES RESPECTING STATE NORMAL SCHOOLS. (CHAP. 100.)

Whereas, Charles Sumner, R. C. Waterston, G. F. Thayer, Charles Brooks, and William Brigham, a committee of friends of education, have presented their memorial to the Legislature, praying that the sum of five thousand dollars may be placed in the hands of the Board of Education, on condition that the said memorialists will place an equal sum in the hands of the said Board, to be appropriated for defraying the expenses of providing suitable buildings for the Normal Schools, and for purchasing apparatus and libraries for the same; therefore,

Resolved, That His Excellency the Governor, by and with the advice and consent of the Council, be, and he hereby is authorized and requested to draw his warrant upon the treasurer of the Commonwealth, in favor of the Board of Education, for the sum of five thousand dollars, at such time as the Board shall request; *provided*, that the said Board in their request shall certify, that the above named memorialists have placed at their disposal the sum of five thousand dollars; and the said sums shall then be appropriated by the said Board, for defraying the expenses of providing suitable buildings for the State Normal Schools, and for purchasing apparatus and libraries therefor.

Resolved, That the treasurer shall take the said sum of five thousand dollars from the capital of the school fund.

Resolved, That the schools heretofore known as Normal Schools, shall be hereafter designated as State Normal Schools. [*Approved by the Governor, March* 20, 1845.]

ACTS RELATING TO COMMON SCHOOLS. (CHAPS. 157 and 214.)

Be it enacted by the Senate and House of Representatives, in General Court assembled, and by the authority of the same, as follows:

Instead of the single sheets for School Registers, now annually transmitted to the school committees by the Secretary of State, he is hereby required to transmit register books, sufficient to last for five or more years, in such form as the Board of Education shall prescribe; and no school teacher shall be entitled to receive payment for his or her services, until the register for his or her school, properly filled up and completed, shall be deposited with the school committee, or with such person as they may designate to receive it. [*Approved by the Governor, March* 18, 1845.]

Be it enacted by the Senate and House of Representatives, in General Court assembled, and by the authority of the same, as follows:

Any child, unlawfully excluded from public school instruction, in this Commonwealth, shall recover damages therefor, in an action on the case, to be brought in the name of said child, by his guardian or next friend, in any court of competent jurisdiction to try the same, against the city or town by which such public school instruction is supported. [*Approved by the Governor, March* 25, 1845.]

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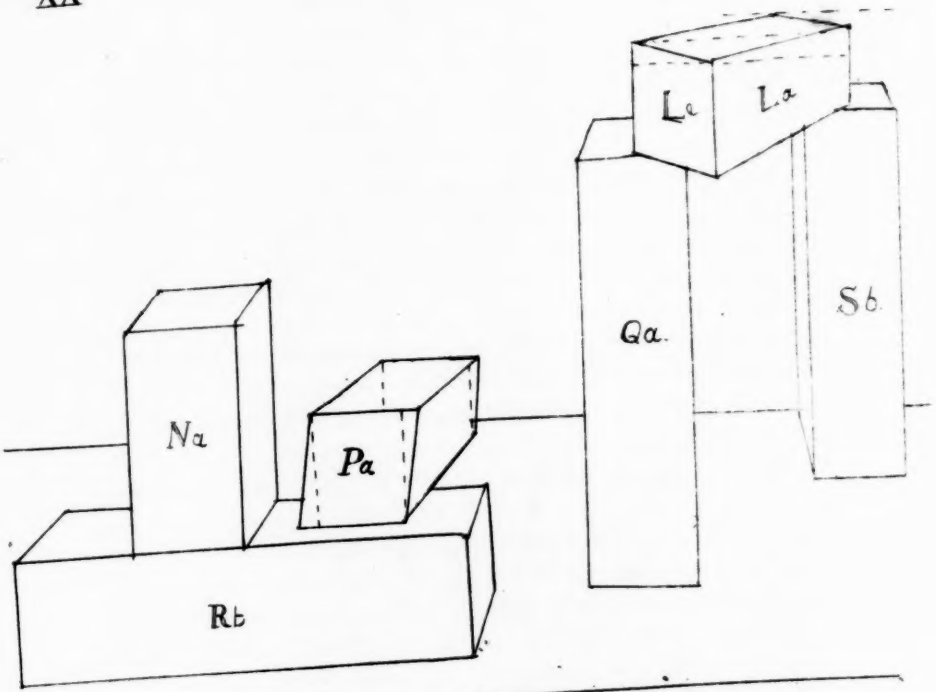

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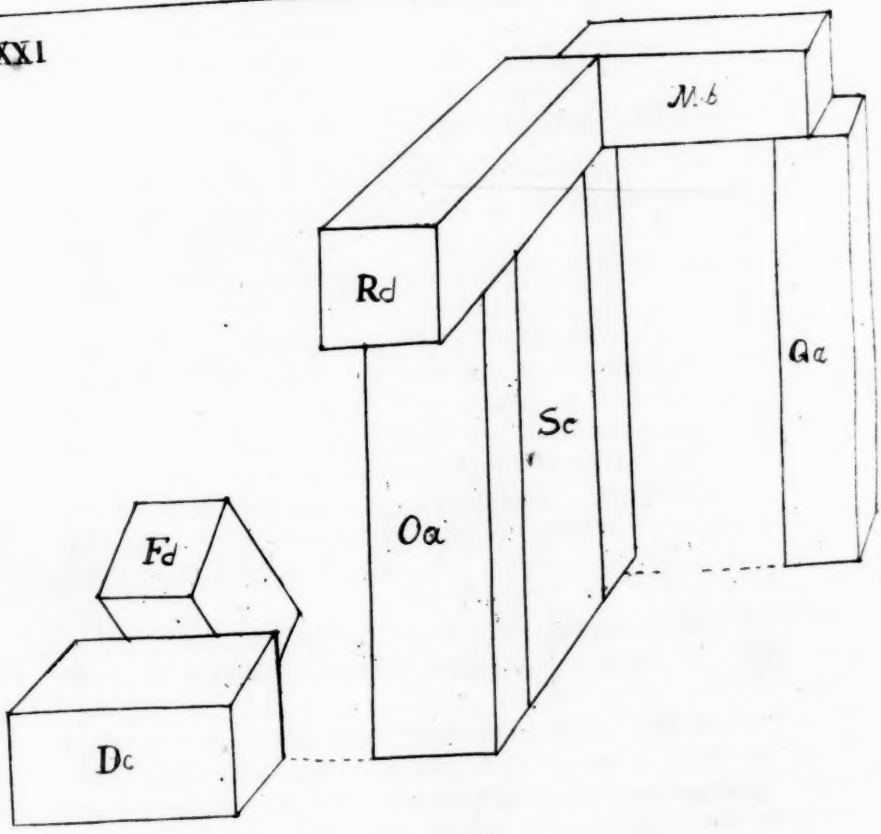


AN ACT CONCERNING THE DISTRIBUTION OF SCHOOL RETURNS, AND OTHER DOCUMENTS AND PAPERS RELATING TO SCHOOLS. (CHAP. 100.)

Be it enacted by the Senate and House of Representatives, in General Court assembled, and by the authority of the same, as follows:

It shall be the duty of the Secretary of the Commonwealth to cause the blank School Returns and Registers, the Abstract of School Returns, and the Report of the Secretary of the Board of Education, when the same shall be received by him, to be forwarded to the sheriffs of the several counties for distribution; and it shall be the duty of the sheriffs to forward the same to the town clerks of the several towns, within their counties respectively; and the sheriffs shall be entitled to receive, for such distribution, three cents for each copy so distributed, to be paid by the State Treasurer. [*Approved by the Governor, March* 4, 1845.]

We complete, in the present Number, our series of articles on Drawing. They have been prepared, (including the Plates,) at an extra expense of more than five hundred dollars; but if they are the means of introducing into our schools, or of hastening the introduction of the admirable art of Drawing,—so pleasing to all children, and so useful to all men,—we shall consider ourselves amply reimbursed for all the labor and money it has cost us. We trust that all teachers, emulous of improvement, and nobly ambitious of the highest degree of usefulness to which they can attain, will avail themselves of the opportunity here afforded to teach drawing in their schools.

DRAWING.

LESSON TWENTIETH.

For this lesson, set up the six blocks, R, N, P, Q, S and L. The Block P must lie with its point *hh* on the table, and Block Q must stand with point 55 exactly as far from 58, (on Block R,) as it is broad. Have you arranged them? Then place yourself so far to the right, that the line going from point 67 perpendicularly on Block Qa, stands exactly opposite your eye.

Block Rb.

Place point 92 on this block one inch from the lower, and as far from the left edge of your paper. Now draw the remainder of the front face Rb. Is it four times as long as it is high? and does point 70 stand four times as far from 69 as 69 from 92?

Block Na.

Does point 72 on this block lie as far from 69 as 92 does? and does point 71 lie as far from 72 as 69 does? Now draw the rest of the front face Na. Now follows, on

Block Rb, point 56.

Hold the thread horizontally before 56, and observe how many times the distance of the thread above 72 is contained in

line 72 71, &c. Then hold the thread perpendicularly before 56, and observe in what part it cuts the line 69 72, &c.

Points 80, 38, 37, (Block Na.)

These points are found as in Lesson 12th, on Block Dc, the points 5, 1 and *n*. It is to be observed that in this lesson, 37 lies opposite 56 horizontally.

Point 59, (Block Rb.)

Draw from 37 to the right horizontally till over 70. Then hold the thread perpendicularly before 59, and judge how many times its distance from 93 is contained in line 93 70. The rest you know.

Point 58.

This point you can also determine yourself.

Block Pa.

Point *ff* on this block is first to be determined. Hold the thread horizontally before *ff*, and judge in what part it cuts the line 71 37, (Block Na.) Mark this division point in line 71, 37 and draw from it to the right horizontally. Then hold the thread perpendicularly before *ff*, and judge how many times its distance from 71 is contained in line 71 72. Mark the place of the thread in line 71 70 by a point, and draw from this point perpendicularly to the last drawn horizontal line. Where they both meet is point *ff*.

Point *gg*.

Draw from *ff* to the right horizontally. Then hold the thread perpendicularly before *gg*, and judge how many times its distance from 70 is contained in the line 70 71, (Block Na.) Mark the place of the thread in the line 70 71 by a point, and draw from this point upwards perpendicularly to the horizontal, drawn from *ff*. Where these lines meet is point *gg*.

Point 44.

Hold the thread horizontally before 44, and judge in what part it cuts the line 36 71, (Block Na.) Mark this division point in line 36 71, and draw from it to the right horizontally till over *ff*. Then hold the thread perpendicularly before 44, and judge in what part it cuts the line *ff gg*. Mark this division point in the line *ff gg*, and draw from it upwards perpendicularly. Where this perpendicular line strikes the horizontal is the point 44.

Point 45.

Draw from 44 to the right horizontally till over *gg*. Then hold the thread perpendicularly before 45, and observe how many times its distance from *gg* is contained in the line *gg ff*. Mark the place of the thread opposite *gg* by a point, and draw from this point perpendicularly to the horizontal line drawn out from 44. Where both lines meet is point 45.

Point *hh*.

Hold the thread horizontally before *hh*, and judge in what part it cuts the line *gg* 45. Mark this division point on your

paper in line *gg* 45, and draw from it to the right horizontally, till about over 59. Then hold the thread perpendicularly before *hh*, and observe in what part it cuts the line 70 59, (Block Rb.) Mark this division point in line 70 59, and draw from it upwards perpendicularly. Where the two lines meet is point *hh*.

Point *a*.

Draw from *hh* upwards perpendicularly. Then hold your thread horizontally before *a*, and judge how many times its distance above 45, (or 44,) the line 44 45 contains. Mark the place of the thread over 45, (or 44,) by a point, and draw from this point to the right horizontally to the perpendicular line drawn from *hh*. Opposite intersection points of both these lines is another point, to be placed a little to the right, and this is point *a*. You will perceive how much to the right it is seen, if you hold the thread perpendicularly before *hh*.

Point 43.

Merely hold the thread perpendicularly before 43, and judge in what parts it cuts the line 44 45. Mark this division point in line 44 45, and draw from it upwards perpendicularly till horizontally opposite *a*. The end point of this perpendicular line is point 43.

Block Qa.

Point 55 on this block, place first. Observe whether it lies opposite 58, (Block Rb,) horizontally, and as far from 58 as 59. Does point 67 lie opposite 55 horizontally, and as far from 55 as 59 from 58?

Point 54.

Hold the thread horizontally before 54, and judge how many times its distance above 38, (Block Na,) the line 38 37 contains. Mark the place of the thread over 38 by a point, and draw from this point to the right horizontally till perpendicularly over 55. The end point of this horizontal line is point 54.

Block L.

Point *b* must first be determined. In order to strike it, hold the thread perpendicularly before *b*, and judge in what part it cuts the line 55 67, (below on Block Qa.) Mark this division point in line 55 67, and draw from it upwards perpendicularly, till horizontally opposite 54. The end point of this perpendicular is point *b*.

Draw a line from 54 to *b*.

Point 15.

For point 15, merely observe whether it stands perpendicularly over *b*, and as far from *b* as 55 from 67.

Point 34.

Hold the thread horizontally before 34, and judge how many times its distance below *b*, the line *b* 15, or *b* 54 contains. Mark the place of the thread below *b* by a point, and draw from this

point to the right horizontally. Then hold the thread perpendicularly before 34, and observe how many times its distance from 67, (below on Block Qa,) the line 67 55 contains. Mark the place of the thread opposite 67 by a point, and draw from this point upwards perpendicularly. Where this perpendicular meets the last drawn horizontal, is point 54.

Point 18.

Draw from 34 perpendicularly upwards. Then hold the thread horizontally before 18, and judge in what part it cuts the line 15 *b*. Mark this division point on your paper in line 15 *b*, and draw from it horizontally to the perpendicular drawn from 34. Where these two lines meet, is point 18.

Point 35.

Hold the thread horizontally before 35, and observe in what part it cuts the line 18 34. Mark this division point in line 18 34, and draw from it to the right horizontally. Then hold the thread perpendicularly before 35, and judge how much further the thread is seen from 67, (below on Block Qa,) than 55 is. Mark the place of the thread opposite 67 by a point, and draw from this point perpendicularly upwards. Where this perpendicular line strikes the last drawn horizontal, is point 35.

Point 17.

Draw from 35 perpendicularly upwards. Next hold your thread horizontally before 17, and judge how many times its distance above 18 the line 18 34 contains. Draw from this point horizontally to the right, to the perpendicular drawn from 35. There is point 17.

Point 16.

Hold the thread horizontally before 16, and see how many times its distance above 17 the line 17 35 contains. Mark the place of the thread above 17 by a point, and draw from this point to the left horizontally. Then hold the thread perpendicularly before 16, and observe in what part it cuts the line 18 17. Mark this division point on your paper in line 18 17, and draw from it upwards perpendicularly to the last drawn horizontal line. Where these lines meet, is point 16. We will now, on Block Qa, determine

Point 52.

It is done in the same manner as you determined point 56, on Block Rb.

Block Sb.

Place first on this block point 94. In order to strike it, merely observe whether 94 lies opposite 35 horizontally, and half as far from 35 as 17 does.

Point 95.

Hold the thread horizontally before 95, and observe in what part it cuts the perpendicular drawn upwards from 67, (Block Qa,) or one from *gg hh*, (Block Pa.) Mark this division point in one of these lines and draw from it to the right horizontally,

till perpendicularly below 94. In the end point of this horizontal line you have point 95.

Point 96.

For point 96, merely observe whether it lies opposite 95 horizontally, and as far from 95 as the fourth part of the line 95 94. Is this the case? Then divide the line 95 94 into four equal parts, and carry out one such part from 95 to the left horizontally. Point 96 is determined in this answer. Draw from 96 upwards perpendicularly to the line 34 35, (Block La.)

Points 63 and 60

you will find as you found points 58 and 56 on Block Rb. Draw from 63 upwards perpendicularly to the line 34 35, and from 60 horizontally to the line 17 35.

LESSON TWENTY-FIRST.

For this lesson, set up the seven blocks, D, F, O, S, R, Q, M. The block S stands so far behind O, that two cubes can lie between it and O. Place yourself so far to the right that the right side of block Q may appear no broader than a fourth of its front face.

Block Dc.

Place point 46 on this block two inches from the lower, and perhaps one inch from the left edge of the paper. Now draw the front face Dc of this block. Does it form two squares, or is the height contained twice in the length?

Points 5, 1, *n*.

Try yourself to determine these three points, 5, 1 and *n*.

Block Fd.

On this block first determine point *l*. Judge whether it cuts off a fourth part of the line 5 1. If so, then divide on the paper the line 5 1 into four equal parts. In the division point lying next to 1, you have point *l*. For point *k* observe whether it lies as far again from *l* as 1.

Point 77.

Hold the thread horizontally before 77, and compare its distance above 13 or 5, (Block Dc,) with line 13, 46, or 5 *k*. Mark the place of the thread above 13 or 5 by a point, and draw to the right horizontally till about over *k*. Then hold the thread perpendicularly before 77, and observe in what part it cuts the line from 5 to *k*. Mark this division point in the line between 5 and *k*, and draw from it perpendicularly upwards. Where this perpendicular line strikes the last drawn horizontal is point 77.

Point 78.

Draw from 77 to the right horizontally till exactly over *l*. Then hold the thread perpendicularly before 78, and observe in what part it cuts the line *l k*. Mark this division point in the line between *l* and *k*, and draw from it perpendicularly upwards

to the line drawn horizontally from 77. Where these lines meet is point 78.

Point 20.

Try to determine this point without reading the direction. Hold the thread horizontally before 20, and compare its distance over 77 with the line 77 78. Then hold the thread horizontally before 20, and observe in what part it cuts the line 77 78, &c.

Point *o*.

Draw from 20 to the right horizontally till over 78. Then hold the thread perpendicularly before *o*, and observe in what part it cuts the line from *l* to 1, (Block Dc.) Mark this point on your paper in the line *l* 1, and draw from it upwards perpendicularly to the horizontal line drawn out from 20. Where both cut each other is point *o*.

Point *p*.

Hold the thread horizontally before *p*, and observe in what part it cuts the line *l* 78. Mark this point in line *l* 78, and draw from it to the right horizontally till over 1. Then hold the thread perpendicularly before *p*, and compare its distance from *o* with line *o* 20. Mark the place of the thread opposite *o* by a point, and draw from this point perpendicularly down. Where this perpendicular strikes the horizontal is point *p*.

Block Oa.

Point 42 on this block lies horizontally opposite *n*, (Block Dc,) and as far from *n* as 1. Draw the front face of Oa.

Block Rd.

Point 92 on this block is to be determined first. Hold the thread perpendicularly before 92, and judge in what part it cuts the line 42 51, (below, on Block Oa.) Mark this point in the line 42 51, and draw from it upwards perpendicularly till about opposite 50. Then hold the thread horizontally before 92, and compare its distance below 50 with the breadth of the front face of the block Oa. Mark the place of the thread below 50 by a point, and draw from this point to the left horizontally, to the last drawn horizontal line. Where the two lines cut each other is point 92.

Point 57.

Draw from 92 to the left horizontally till over 42, (below, on Block Oa.) Then hold the thread perpendicularly before 57, and compare its distance from the perpendicular line 42 with the front of Oa. Mark the place somewhere opposite 42, and draw from this point upwards perpendicularly to the horizontal line drawn from 92. Where these lines meet is point 57. Now draw the front face Rd. Is it a square?

Point 93.

Find point 93 in the same manner as 35 on block Le, in lesson 18.

Point 70.

Draw from 93 perpendicularly upwards. Then hold the thread horizontally before 70, and compare its distance over 69 with line 69 92. Mark the place of the thread over 69 by a point, and draw from this point to the right horizontally to the perpendicular drawn from 93. Where these lines meet is point 70.

Point 59.

For this point you must see whether 59 lies opposite 70 horizontally and as far from 70 as 93 does.

Now follow the two points 98 and 99, on

Block Oa.

In order to determine point 98, hold the thread horizontally before it, and judge in what part of the line 50 93, the point 98 lies. Mark this point in line 50 93, and you have point 98.

Point 99.

Draw from 98 perpendicularly downwards till opposite 51. Then hold the thread horizontally before 99, and compare its distance above 51 with the line 51 42. You know the rest.

Point 97, (Block Sc.)

Observe in what part of the line 98 93 it lies.

Point 96.

Draw from 97 perpendicularly downwards till opposite 99. Then lightly prolong the line 51 99, (Block Oa,) as far as to the perpendicular line drawn from 97. Where these lines cross is point 96. Point 95 you will find in the same manner as point 99.

Block Mb.

First determine point 84. Merely observe whether it lies opposite 93 horizontally and twice and one half as far from 93 as 70. For point 31, observe whether it stands opposite 70 horizontally and over 84 perpendicularly. Does point 30 lie in the middle between 59 and 70? From here go to

Block Qa.

Point 54 on this block lies half as far from 84 as 31. Determine 68 without assistance. For point 55, draw from 54 perpendicularly downwards till opposite 96, (Block Sc.) Then hold the thread before 55 horizontally, and observe in what part it cuts line 96 95, (Block Sc.) Mark this point in the line 96 95, and draw from it to the right horizontally to the perpendicular line drawn from 54. Where these lines meet is point 55. After drawing from 68 perpendicularly down till about opposite 55, go back to block Mb, to find the point

27, then 26 and 25.

They are determined as points 5, 1 and *n* were determined on block Dc. Find 85 last.

LESSON TWENTY-SECOND.

For this lesson, set up eight blocks, L, S, R, P, K, Q, N and F. When you have arranged them, place yourself so that your eye will be directly opposite the middle of block Qc.

The directions for the last three lessons are omitted. The pupils will probably be able to draw them without assistance. Draw this lesson in the following order: Lc, Sb, Rb, Kb, P, Qc, Fd, Nb.

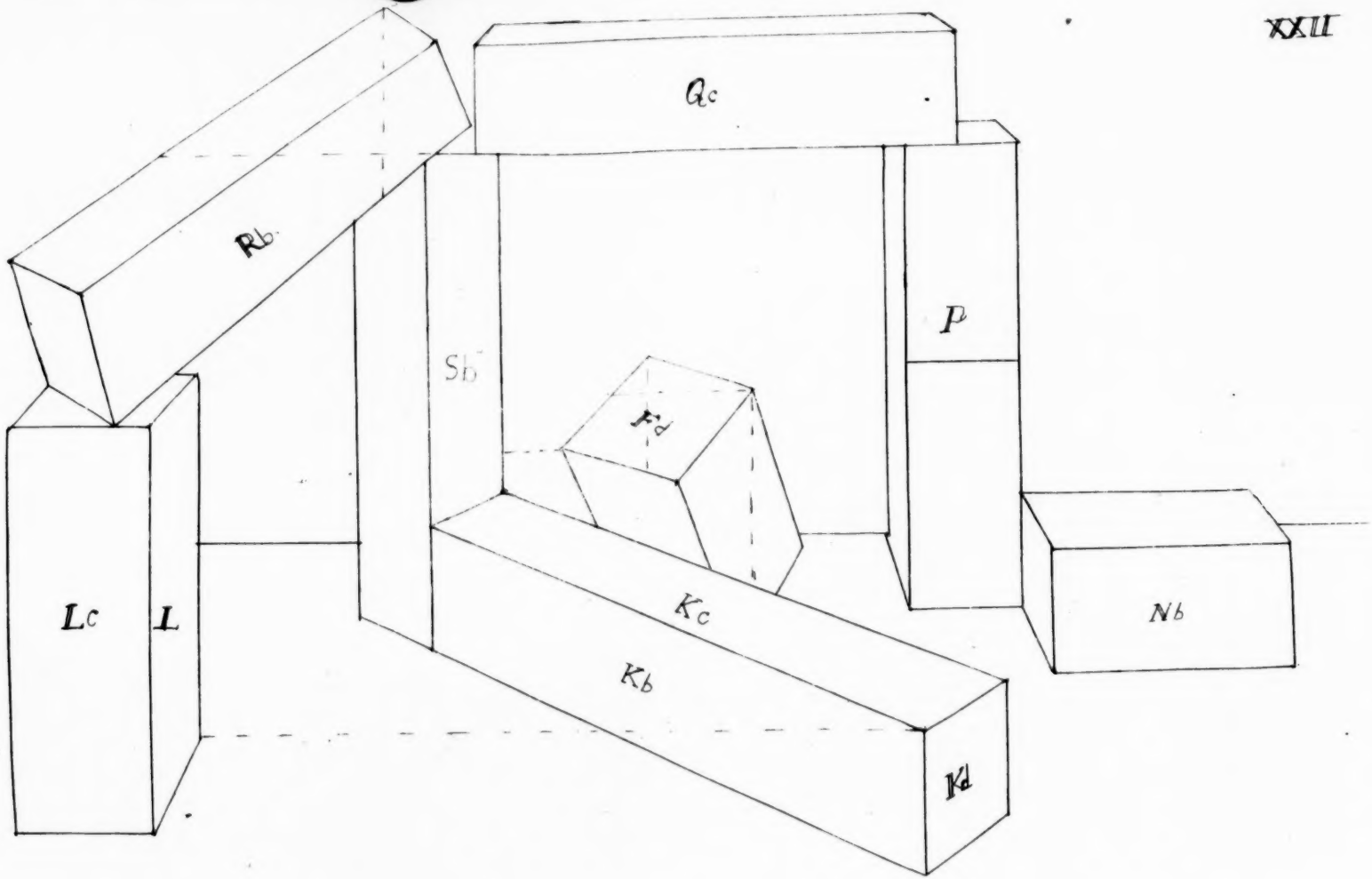
LESSON TWENTY-THIRD.

This lesson contains all the blocks. A little attention will enable you to arrange them. Then draw in the following order: The front faces of blocks Kb, Ba, Hd, Rc, Dd, Fe. Then draw all you see of Sd with Qc, which lies directly across the middle of Sd. Now draw Pd, then Od, then finish what you can see of Fe, then of Dd; draw Le, Ta, Nb, Me, Ab, Gb and Cb.

LESSON TWENTY-FOURTH.

In this lesson, not only all the blocks, but the box in which they are contained, are to be used. Place yourself exactly opposite the middle of the front face of the box. First draw the ground line, observing carefully how many cubes it contains. Then find the middle of it, and proceed to draw Fc and all the blocks below the box, then Qa, Ob, Sb, La, T, Eb, Me, Pa, Re. If you understand the principles of perspective illustrated in the foregoing lessons, you will find no difficulty in this. Read the following remarks upon the lesson, *with thread in hand*, before you begin to draw it.

You will remark that the process by which you drew the last lesson varies from that by which you have hitherto drawn. If you observe the blocks of this lesson attentively, you will find here, as in all the former, that two different sides of the blocks are to be drawn. First you see the front sides. These are drawn exactly as they are, that is right-angled, in the due proportions of height to breadth. In the second place, you also see the side faces and the upper faces, both on the upper blocks and the lower blocks. These are not drawn exactly as they are, but rather as they appear. For although, for example, the upper face of the block Fc really forms a square in nature, that is, it is rectangular, &c., yet you do not give this upper face in your drawing as a square, but much narrower than long, and quite acute angled; for thus the upper face *appears* to you. If you now consider the nature of this appearance, which is different from the reality, you will find that it consists chiefly in a foreshortening and diminution of the proportions. The distance of the line 20 *o* from 77 78 is much less in the drawing than that of the point 78 from 77, or even 89 from 88, although both distances are in reality equal to each other. Even the line 20 *o* is itself in the drawing smaller than 77 78, which again is not the case in reality. Such a foreshortening and diminution you will always observe *where one point lies behind*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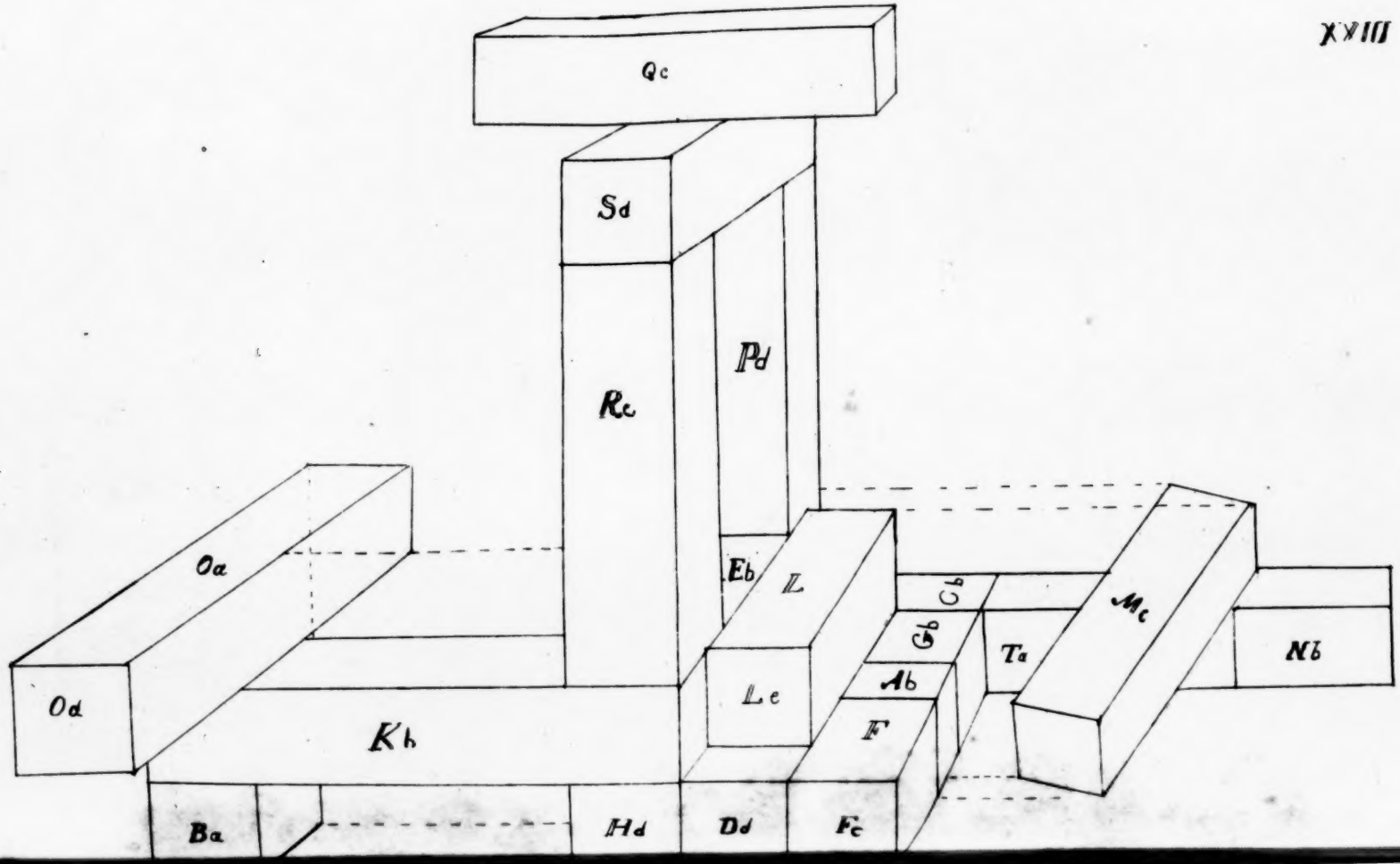
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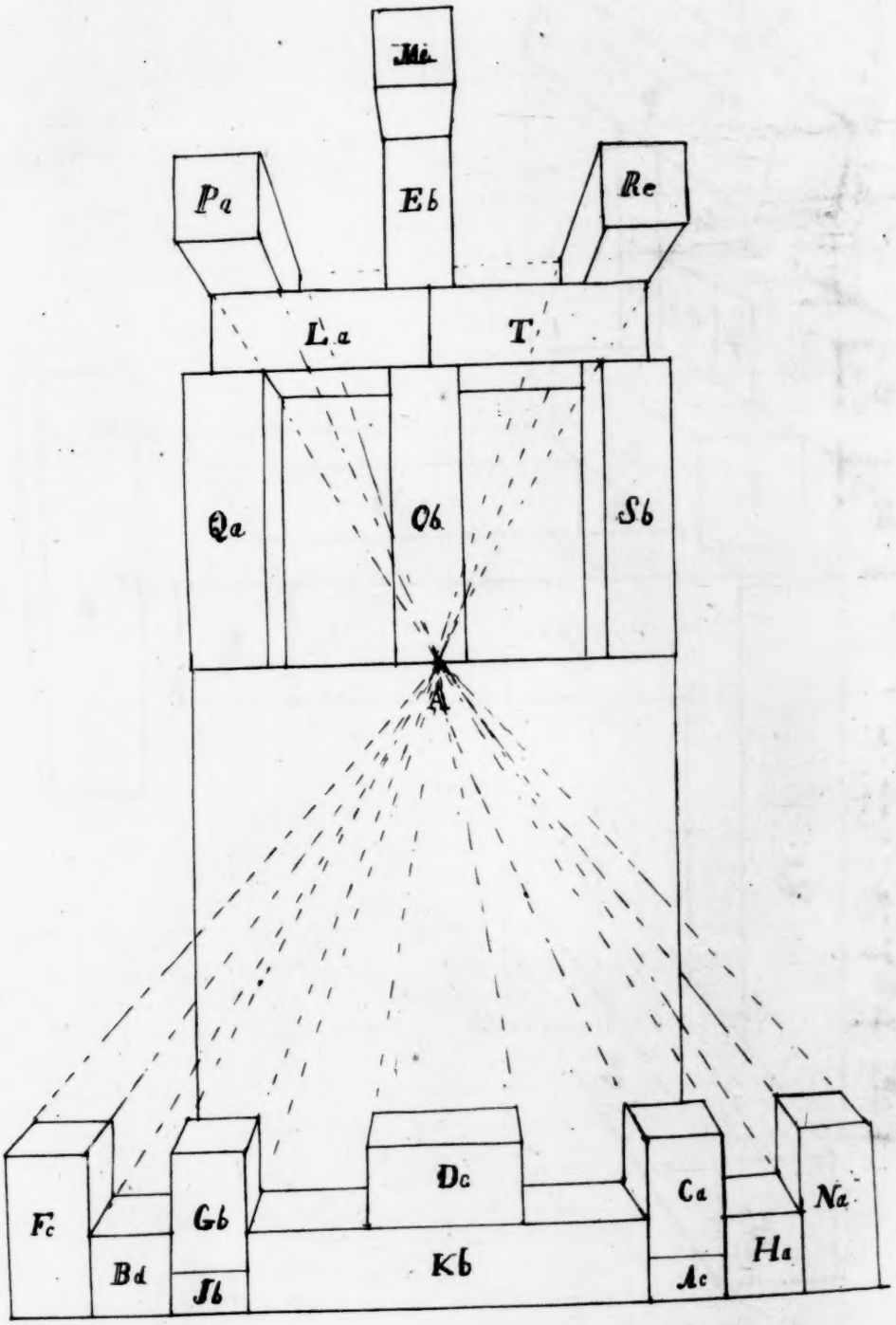
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another. An increased distance of a point, of a line, or of an object, from the eye, causes also a visibly increased diminution and foreshortening of the proportions. On the contrary, if many points lie in a certain proportion on a line with each other, as, for example, 88 77, 78 and 89, (Block Fc,) or *tt z*, 90 and 3, (Block Kb,) or 84 31, 26 and 25, (Block Me,) &c.; yet these points suffer no diminution in their proportions *to each other* in the drawing. Now if the proportion is drawn just as it really is, or, what is the same, if the points lie wide of each other, the drawing is called a geometrical one. But if the proportions appear shortened or diminished in the drawing, or, what is the same, if any point of the object stands further back than the others, it is called perspective drawing. There is an essential difference between the two. It rests upon appearance and not reality, upon foreshortened, correct and real proportions. If you now consider well what has been said, you can draw a very important conclusion from it in regard to parallel lines.

The parallel lines, for example, are, in this lesson, *z* 90 and *tt* 3, or 34 *s* and 18 *r*, (Block La and T,) &c. Since all points of these lines lie equally distant from you, the proportions are not foreshortened. Their distance from one another is the same throughout, and they must be drawn as true parallel lines. This is the case in your drawing with the front faces of all the blocks, and also with the box. They are then geometrical parallel lines. There are also many perspective lines. The line 77 20 and 78 *o*, (Block Fc,) for example, are in truth parallel with one another, but as two of the points lie further back than the others, their proportions must be foreshortened, and therefore they are not given in the drawing as truly parallel lines would be. The contemplation of your drawing or of the plate also shows you that the distance between 20 and *o* is less than between 77 and 78. The same is true of the rest of these parallel lines; for example, *p c* and *q s*, (Block Gb,) or 13 5 and 14 1, (Block Dc.) Imagine now two or more such perspective parallel lines prolonged to a great distance. If these appear to approach each other more and more, they must be at last united in one point. And this is actually the case. You have probably, in walking, seen a straight avenue of high trees, and wondered why those at the farthest end appeared so near together, so small in comparison with those near you. Suppose now such an avenue of trees to extend to a very great distance. You can place yourself before it so that it will appear as if both rows of trees meet at last together, and the upper and lower parallel lines upon which the trees stand, and which they form by their summits and bases, unite at last in one point. The question now is, where is the place in which all those points of the perspective parallel lines must meet? This depends upon the direction in which the lines run.

Let us now stand directly in front of the blocks arranged for this lesson. Imagine a line drawn directly out from your eye, then you easily see that all the perspective parallel lines of the lesson are also parallel with that drawn from your eye. If all

approach nearer and nearer in the distance, they must at last appear to meet in one point, and of course this point can be nowhere else but at the end of the line going out from your eye. Here at the end of this line we find the point A. In it meet all the perspective parallel lines of this lesson. Not the plate alone shows you this, but if you place your whole lesson right, the point A on the little box represents you with your eye placed exactly opposite this point; then hold the thread before the line 77 20, (Block Fc,) or before 36 38, (Block Na,) or before 90 *, and *z dd*, (Block Kb, &c.,) and so that it may cover these lines, and you will see each of these lines go through point A. It is exactly so with the upper lines, which are parallel with the lower. Now hold the thread before *ff* 18, *gg m*, (Blocks Pa and La,) or before 58 *r*, (Blocks Re and F,) or before 25 *d*, (Blocks Me and Eb,) or before 97 62, (Block Sb,) still will the thread be seen going through A every time.

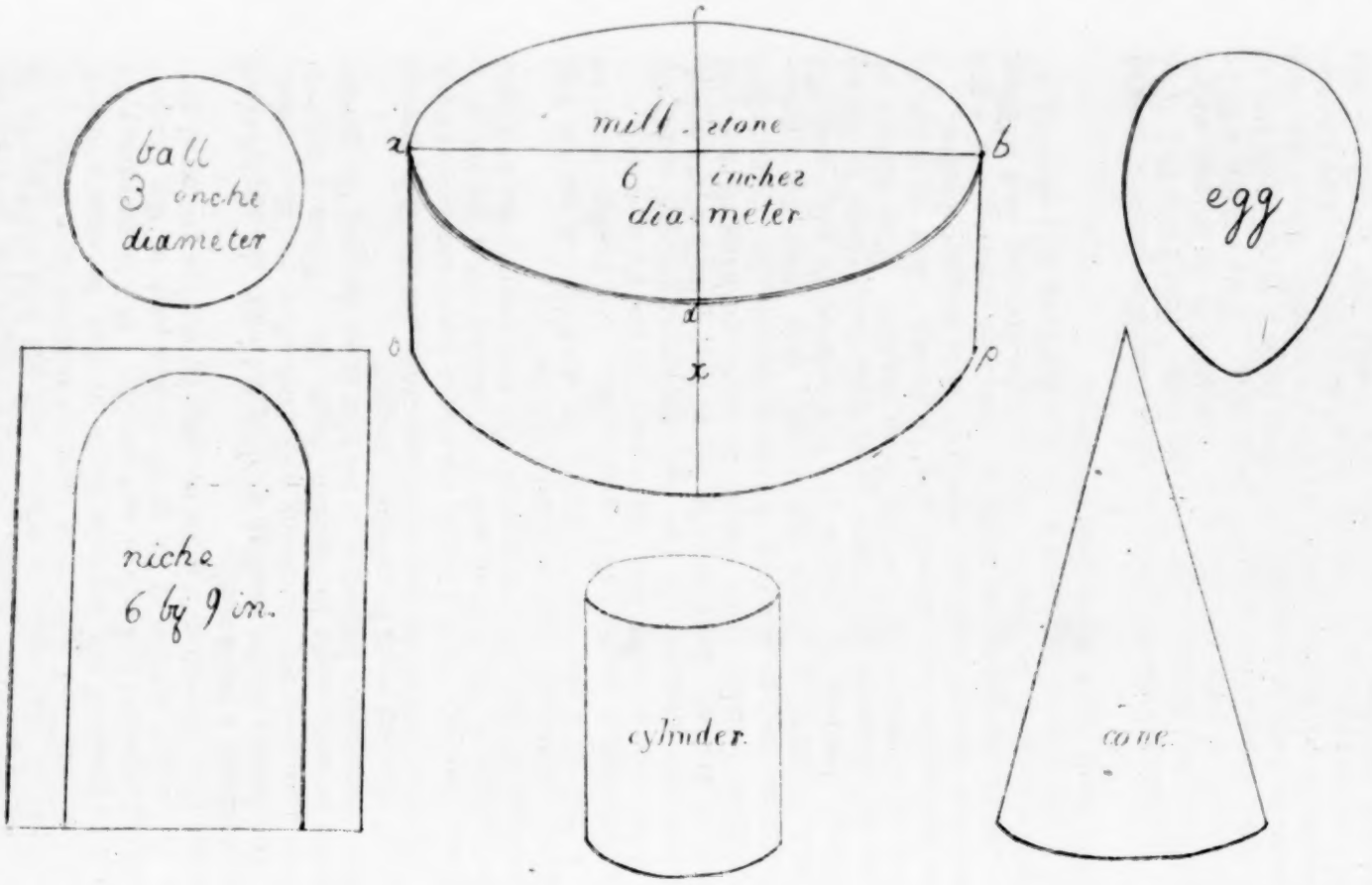
From all this, you may draw the following rules, and mark them well:

1. All points lying, (geometrically,) before you, remain unchanged in their proportions to one another, in the drawing.
2. A line, which lies back, (perspectively,) suffers a diminution in its proportions, if compared with those lying in front, in the drawing.
3. All geometrical parallel lines remain also parallel in the drawing.
4. All perspective parallel lines unite apparently, if prolonged sufficiently, and of course are always converging, in the drawing.
5. All such perspective parallel lines as are at the same time parallel with the imaginary line running out from the eye, (for distinction called the visual line,) must come together in a point, which lies directly opposite the eye of the drawer.

SHADING.

Let the pupil recur to Lesson 6th, upon which the principles of shading can be easily explained. The light should come upon one side of the blocks only. Let the blocks be so arranged that the sides Be and Dc will be thrown into the shade. The upper surface of the block D will also be shaded by block B, which stands upon a portion of it. Here it is necessary to define the term *aerial perspective*. This term refers to the depth of the shadow. When a side of a solid is in shadow, that part which is nearest to the eye is blackest or deepest. Therefore, in shading a surface which recedes from the eye, the shading must be lighter the further it is from the eye. There is but little difference to be seen on objects so small and so near the eye as these blocks, but the principle should be kept in mind.

The first and the indispensable requisite for good shading is a soft pencil. The pencil of Monroe marked S. S., and especially the softest pencil of Thoreau marked B., are very good, and not expensive. The pencil should always be held erect,


ball
3 inche
diameter
mill stone
6 inches
diameter
a
b
c
d
x
niche
6 by 9 in.
cylinder.
egg
cone.

and after having made one straight line with it parallel to the outline, the pupil should turn the pencil a little before making another. Let him turn the pencil every time he makes a shading line, for this renders the mark clearer, and prevents the necessity of sharpening it often. Let the first shading be in parallel lines, and quite near together without interfering, and let it be made of the requisite depth at first, because a line of shading repeated looks thick and muddy. If it be necessary, as on the upper surface of D, to have one part of the shadow deeper than the other, it must be done by strokes put on at any angle except a right angle.

The beauty of the shading will depend upon the straightness of the lines, their not interfering with each other, and their resemblance to each other in breadth, depth, &c. When a shadow grows perceptibly lighter as it recedes from the eye, the gradation of shading must be carefully made.*

Another style of shading is by means of *point shading*, instead of line shading. It is done by making a point somewhere upon the surface to be shaded, and then adding other points, each touching the last, darker towards the part nearest the eye, and lighter towards the part furthest from the eye.

A ball is a very useful lesson for shading. A marble will do, although a larger ball is preferable. The surface must be a dead one, in order that there may be no glare, which will disturb the shadow. If the light strikes anywhere upon the front of the ball, there must be left at that point a white space, and these circular lines should be made growing darker and darker as they go towards the circumference, but before they reach it growing lighter again, until they meet the circumference; because the part of the ball *nearest the eye*,—and this part will of course be the most prominent part,—must be darker than those parts which recede from the eye. The shadow of the ball on the table should also be drawn,—first its shape,—and then observe carefully what part is in deepest shadow.

An egg also forms an excellent lesson for shading. It is the general form of the human face, and the drawing and shading of it are a good preparation for the drawing and shading of busts, or of faces taken from nature.

Another volume of Schmidt's lessons contains plates of curved surfaces, and directions for drawing them. (See Plate 25.) The substance of these lessons will be embodied in the volume which is to be printed containing the preceding. This volume will be issued as soon as a number of orders for it is given sufficient to render the publication cheap enough for schools. Many teachers have already ordered ten, twenty or fifty copies. Any liberal-minded individual in a town, who would like to give to the youth of his neighborhood the advantage of learning how to draw from nature, can, by ordering a sufficient quantity to

* Some drawing-masters prefer that a drawing of simple objects should be shaded by the rule, after the natural object is removed from before the eye, because the cross lights in a room, or even the light from several windows on one side, and the reflections from other objects, make it difficult to see the gradation of shade on small objects.

supply a district school, both facilitate the publication of the work for the general good, and do a service to his native place. The whole plan of Schmidt's lessons, including the drawing and shading of curved surfaces, embraces *all* the principles of drawing and shading applicable to drawing from nature.

THE LITTLE BOY'S PURCHASE.

The following interesting anecdote of the Rev. Dr. Vaughan of London, was related by himself, at the close of a lecture on Persia, which he lately delivered at Stepney Meeting Sunday School Room:

"May I be allowed," said the Rev. gentleman, "to make a few observations relating to myself. I well remember when I was very young, possessing for the first time a guinea. I remember, too, that this circumstance cost me no little perplexity and anxiety; as I passed along the streets, the fear of losing my guinea induced me frequently to take it out of my pocket and look at it; first I put it in one pocket, and then I took it out, and put it in another;—after a while I took it out of the second pocket and placed it in another, really perplexed what to do with it! At length my attention was arrested by a book auction. I stepped in, and looked about me. First one lot was put up, and then another, and sold to the highest bidder. At last I ventured to the table, just as the auctioneer was putting up the 'History of the World,' in two large folio volumes. I instantly thrust my hand into my pocket, and began turning over my guinea, considering all the while whether I had money enough to buy this lot. The biddings proceeded,—at last I ventured to bid too. "Halloo, my little man," said the auctioneer, "what, not content with less than the world!" This remark greatly confused me, and drew the attention of the whole company toward me, who seeing me anxious to possess the books, refrained from bidding against me, and so the world was knocked down to me at a very moderate price.

"How to get these huge books home, was the next consideration. The auctioneer offered to send them; but I, not knowing what sort of creatures auctioneers were, determined to take them myself,—so, after the assistant had tied them up, I marched out of the room, with these huge books upon my shoulders, like Samson with the gates of Gaza, amidst the smiles of all present. When I reached my home, after the servant had opened the door, the first person I met was my now sainted mother. 'My dear boy,' said she, 'what have you got there? I thought you would not keep your guinea long.' 'Do not be angry, mother,' said I, throwing them down upon the table, 'I have bought the world for nine shillings.' This was on Saturday, and I well remember sitting up till it was well nigh midnight, turning over this History of the World. These books became my delight, and were carefully read through and through. As I grew older, I at length became a Christian, and my love of books naturally led me to desire to be a Christian minister. To

the possession of these books I attribute, in a great measure, any honors in connection with literature that have been added to my name.

"I have not mentioned this anecdote," said the Rev. gentleman, "to gratify any foolish feeling, but to encourage in those young persons I see before me, that love of literature which has afforded me such unspeakable pleasure,—pleasure which I would not have been without for all the riches of the Indies."

London S. S. Teacher's Magazine.

Idleness.—Up and be doing, my friends! up and be doing. Idleness is a sad thing. What! have we feet, and shall we not walk? Have we hands, and shall we not work? We have more to do than we shall ever accomplish, if we are industrious; how, then, shall we get through if we are idle? Every bird building her nest, every spider weaving her web, every ant laying up for the winter, is a reproach to an idle man. Up and be doing, I say! and do not expect the pot to boil, while you let the fire go out. We must climb the hill to view the prospect; we must sow the seed to reap the harvest; we must crack the nut to get at the kernel. I cannot bear your tattling, talking, interfering busy-bodies, attending to the affairs of others, and leaving their own duties undone; but yet, it is a sad failing to go to sleep when we ought to be wide awake; to be creeping and crawling like snails when we ought to be bounding forward like greyhounds. It is a sad thing, I say, and we ought to be ashamed of it. I have known blind men, and lame men, who, without an eye to see with, or a foot to stand upon, have done more for the good of their neighbors than many of us who have the use of all our faculties. Then up and be doing, and let not the grass grow under your feet! Though the flesh be weak, if the spirit be willing, you will not be happy in standing still. If you cannot hew wood, you may draw water. If you cannot preach in public, you can pray in private, and be striving to enter in, rather than waiting to be carried through, the strait gate that leadeth unto life. Let us not complain of poverty, with a mine of gold under our feet; let us not die of thirst, with a fountain of living waters within our reach. If we have health and strength, let us work for the bread that perishes; and having the means of grace, let us be diligent to obtain the bread that is eternal.

A Crown Lost.—After the troubles of the first French Revolution, Louis Philippe made his escape to the United States, and while teaching in Philadelphia, he fell in love with Miss P——, daughter of a highly respectable citizen of the city. The lady was favorable to his advances, but was compelled to yield to the authority of her father, who declared that "no daughter of his should demean herself by marrying a schoolmaster!"

Never engage in a controversy except the cause of truth requires it, and continue it no longer than the cause of truth imperiously demands.

THE YOUNG PHILOSOPHER.—Children, says professor Olmsted, of Yale College, in the preface to his Rudiments of Natural Philosophy and Astronomy, are naturally fond of inquiring into the causes of things. We may even go farther, and say that they begin from infancy to interrogate nature in the only true and successful mode,—that of experiment and observation. With the taper, which first fixes the gaze of the infant eye, the child commences his observations on heat and light. With throwing from him his playthings, to the great perplexity of his nurse, he begins his experiments in mechanics, and pursues them successively, as he advances in age, studying the laws of projectiles and of rotary motion in the arrow and the hoop; of hydrostatics in the dam and the water wheel; pneumatics in the windmill and the kite. I have in my possession an amusing and well executed engraving representing a family scene, where a young urchin had cut open the bellows to find the wind. His little brother is looking over his shoulder with innocent and intense curiosity, while the angry mother stands behind with uplifted rod, and a countenance which bespeaks the woe that impends over the young philosopher. A more judicious parent would have gently reproved the error; a more enlightened parent might have hailed the omen as indicating a Newton in disguise.—*Boston Cultivator.*

APPROPRIATE SENTIMENTS FOR THE CLOSE OF THE YEAR.—Every boy should have his head, his heart, and his hands educated. Let this truth never be forgotten. By the proper education of his head, he will be taught what is good and what is evil,—what is wise and what is foolish,—what is right and what is wrong. By the proper education of the heart, he will be taught to love what is right, good, and wise, and to hate what is evil, foolish, and wrong; and by the proper education of the hands, he will be taught to add to his comforts, and to assist those that are around him.

The highest objects of a good education are to reverence and obey God, and to love and serve mankind. When wisdom reigns in the head and love in the heart, the hand is ever ready to do good; peace smiles around, and sin and sorrow are almost unknown.

NOTICE TO FRIENDS AND SUBSCRIBERS.

THIS number completes another volume, and the publishers are induced to call on the Friends of Education in general, and of our Common School System in particular, to use their influence in extending the circulation of this Journal. Such friends as *from necessity*, are obliged to discontinue their subscription, (and we trust no one will withdraw from any other motive,) will oblige us by giving due notice before the new year commences, and free of expense to us. This Journal pays only newspaper postage, and is carried by mail, free of expense, to places within thirty miles of Boston. Respectfully,

WM. B. FOWLE & N. CAPEN.

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